

INTERNSHIP AT HOUSEBOAT PRODUCTIONS



**Assistant Director,
HouseBoat Productions.
Submission Date: 06/11/2025**

Submitted To

Dr. Aftab Hossain
Assistant Professor & Head, Department of
Journalism, Media, and Communication
Faculty of Humanities and Social Sciences,
Daffodil International University.

Submitted By

Farhan Israk Tarafder (212-24-758),
Student, Department of Journalism, Media,
and Communication,
Faculty of Humanities and Social Sciences,
Daffodil International University.



Preface

This report is about my internship as the Assistant Director at Houseboat Productions. I walked in with a head full of textbook knowledge, eager to see what TVC and film-making really felt like outside the classroom. Over the past twelve weeks, I was welcomed into the heart of the creative process. I learned the technical skills, including how to collaborate with a team and upgrade skills such as continuity log, research and development (R&D), script breakdown, location and character breakdown, scheduling shooting slots, and so on.

In these pages, I will share challenges, lessons that I have learned, and my point of view about film-making and TVC. This was not only an assignment for me but also a reflection of my personal and professional growth.

I hope this report will give a reader a genuine feel for my role. After all, it conveys how this internship has been preparing me for a future in film-making.

Letter of Transmittal

To

Dr. Aftab Hossain

Internship Supervisor

Department of Journalism, Media, and Communication,

Faculty of Humanities and Social Sciences

Daffodil International University, Ashulia, Dhaka.

Subject: Submission of Internship Defense Book.

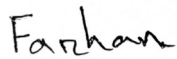
Dear Sir,

With due respect, I am delighted to submit my internship defense report, prepared as a requirement of the internship program (JMC410) under the Department of Journalism, Media, and Communication, Daffodil International University.

This report refers to my works and the responsibilities that I carried during my internship at HouseBoat Productions. In this report, I have provided both accuracy and sincerity which reflect my experience.

Thank you for your guidance all through my internship. I respectfully submit this report for your evaluation.

Sincerely,



Farhan Israk Tarafder

Student ID: 212-24-758

Department of Journalism, Media, and Communication

Faculty of Humanities and Social Sciences

Daffodil International University.

Approval Letter



This is to certify that Farhan Israk Tarafder, a student of BSS program in Journalism, Media and Communication, has successfully completed his internship at **HouseBoat Productions**.

He worked as an **Assistant Director** from **June 1 to August 13, 2025**. He has submitted his internship report titled “Internship at HouseBoat Productions”, which has been reviewed and approved for presentation and viva-voce under my academic supervision. I am pleased to clarify that the report is the authentic work of **Farhan Israk Tarafder**, and follows the academic standards and requirements set by the department.

To the best of my knowledge, Farhan Israk Tarafder holds a commendable moral character and a pleasant personality. I sincerely wish him continued success in all his future endeavors.

A handwritten signature in black ink, reading 'Aftab Hossain'.

Aftab Hossain, PhD

Assistant Professor & Head

Department of Journalism, Media and Communication

Faculty of Humanities and Social Sciences

Daffodil International University

Overview

During my time as an Assistant Director intern at Houseboat Productions, I was thrown right into the thick of it, from breaking down the scripts and mapping out shoot schedules to helping manage the chaos on set and sitting in on post-production discussions. It was a crash course in the real-world challenges of filmmaking, both creative and logistical.

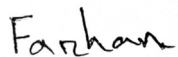
That experience was great for me. Everything I had learned suddenly clicked into place once I was in the thick of it. I became more organized, and learned how to solve problems, and saw on field experience how a film crew works together to make a story that comes alive. Most importantly, I got to see how a real film crew works together every day

Acknowledgment

I have to start by thanking God for giving me the strength and opportunity to see this internship through to the end. This whole experience wouldn't have been possible without the incredible team at Houseboat Productions, and I'm so grateful to them that they gave me the chance to learn from. A special appreciation goes to the Director, Mahmudul Hasan Adnan. He was more than a boss, a true mentor whose leadership and advices completely reshaped how I should be see the film industry. I also want to give my heartfelt thanks to the entire production crew at Houseboat.

Back on campus, I was incredibly lucky to have the guidance of my supervisor, Dr. Aftab Hossain, from the Department of Journalism, Media, and Communication at Daffodil International University. He was the one who helped me to finish this book. His insightful feedback that helped me to connect all the dots and make sense of my experiences on set and turn them into real, lasting knowledge.

Finally, I could not reach my goal where I am today without unconditional love and support from my parents. So, I extend my deepest respect to my parents for their endless encouragement and belief in me.



Farhan Israk Tarafder,
Student of Journalism, Media, and Communication
Faculty of Humanities & Social Science
Daffodil International University

Letter of Completion



HOUSEBOAT PRODUCTIONS

info.houseboatproductions@gmail.com
www.houseboatbd.com
House-90, Road-2, Block-A, Niketan, Gulshan 1, Dhaka

October 27, 2025

TO WHOM IT MAY CONCERN

I am pleased to certify that Farhan Israk Tarafder, a Journalism, Media, and Communication student at Daffodil International University, successfully completed ten-week internship at HouseBoat Productions from June 1 to August 13, 2025.

As an Assistant Director Intern under our directing team, Farhan shined in pre-production, production, and post-production. He showed strong communication, teamwork, punctuality, and the passion for filmmaking.

Farhan's sincerity, responsibility, and eager to adapt to the dynamic workflow that added real value to our projects.

I wish him all the best for his future academic and filmmaking journey.

27.10.2025

Mahmudul Hasan Adnan
Director
HouseBoat productions

আগামীর বর্তমান।

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***CHAPTER ONE:
INTRODUCTION***

1. INTRODUCTION

I have completed my internship at HouseBoat Productions, led by Mahmudul Hasan Adnan's vision, which is a well-known media company in Dhaka. Mostly, they focused on making TVC ads and short films as well also. The atmosphere of working together as a team that made the place perfect to learn how media really feels like. For every student, this is the moment when all theory finally come alive into the real world. For me, that moment happened when I knocked the doors of HouseBoat Productions. This book is about the story of what were my roles and responsibilities, including the learning insights, challenges I faced and how I solved them, competencies, etc.

Ten-week internship from June 1, 2025 to August 13, 2025, I worked as an Assistant Director at HouseBoat, and this the place where my filmmaking journey revealed.

Creating stunning TVCs and bringing fictional stories onto a screen, feels like it's a hub of imaginations which gave me hands-on experience. In this period, I have also worked in a cinema named "Jolmohol". During this production, Every week brought me new challenges that helped me to improve myself and also helped me to improve both creative and technical aspects in the productions and feel more confident. However, those 10 weeks were the bridge between the student I was and the professional I wanted to become.

If I hadn't done this internship or found HouseBoat Productions, I would never have truly understood what the world of cinema is like. Making a film is not as easy as it seems on screen or how we enjoy it. There are so many challenges behind it, and this internship helped me realize that.

The main goal of my internship was to apply the theory and knowledge I gained from my university's class room, seminar, workshop to real-world work and to develop practical skills. I wanted to understand how to work beyond textbooks and how to carry out tasks properly in a professional environment.

More specifically, the main purpose of my internship was:

- To understand my duties, roles, and responsibilities as an assistant director.
- To enhance my communication skills.
- To develop my abilities of time management.
- To gain continuous knowledge of the tasks involved in pre-production, production, and post-production stages.
- Mostly, to prepare myself for a future director or other professional roles in the film industry.

Finally, the core purpose of my internship was to gain hands-on experience in TVCs and cinema production and to practically learn how films are made.

***CHAPTER TWO:
ABOUT HOUSEBOAT PRODUCTIONS***

2.1 PROFILE AND BACKGROUND



Name of the Production House: **HouseBoat Productions**

Artistic Category: **ADs Farm**

Director: **Mahmudul Hasan Adnan**

BACKGROUND

HouseBoat Productions mainly is a ADs Farm production company, they focused on producing advertisements for a diverse audience. The company's aims to push boundaries and tell stories that both entertain and provoke thought.

The Company founded 23 January, 2023 by Mahmudul Hasan Adnan, HouseBoat has steadily built its reputation for combining artistic vision with technical execution. Their team is composed of professionals from various segments of media, directing, editing, cinematography, sound, and production management enabling them to manage a project from concept through post-production.

2.2 THEIR FRAMEWORK

HouseBoat Productions operates their every individual projects following the frameworks:

1. Pre-Production Planning

- Generating and developing an idea.
- Scriptwriting.
- Budgeting.
- Casting and location hunting
- Scheduling and production design

2. Production

- On-set direction and coordinating with crew members.
- Camera work, lighting, and sound capture.
- Collaboration among departments such as make-up, costume, set, props, etc.

3. Post-Production

- Editing video and sound mixing.
- Color grading and, VFX or motion design.
- Preparation for distribution.

4. Collaborative Culture

- Evaluation sessions.
- Emphasis on mentorship and learning.

5. Innovation and Learning

- Updated with new technology, software, and techniques.
- Experimentation with narrative styles or new media.



The evaluation and collaboration sessions with all advertising filmmakers at ADFA, hosted by HouseBoat Productions. Photo: ADFA

[ADFA is a hub for all the Advertising Filmmakers in the industry. This platform works as involving each other where they exchange their creative thought and different ideas.]

2.3 MY MENTOR

The only mentor in HouseBoat Productions was Mahmudul Hasan Adnan, also known as ‘Choto Adnan’. He worked as assistant director at “Runout Films” by Adnan Al Rajeev, also known as ‘Boro Adnan’. He has unlocked the history of Bangladesh for his short film ‘Ali’ by achieving Special Mention 2025 Short Film at the “Festival De Cannes”.

Now, he has his own production house named “HouseBoat Productions”. He serves in his own house as the Director and Producer. Under his leadership, the short film ‘The Sky Gets Gloomy At Night’ has seen the successful achievement, this short film is now streaming on ‘Chorki’. Under his direction, the company has delivered significant TVC/OVC campaigns for major Bangladeshi brands. For instance, HouseBoat Productions was credited as the production house for a campaign by Adcomm Limited for the brand Mojo with Mahmudul Hasan Adnan as the director.



Mahmudul Hasan Adnan, Director, HouseBoat Productions. Photo: ADFA

***CHAPTER THREE:
MY INTERNSHIP ACTIVITIES***

3.1 DUTIES AND CONTRIBUTIONS

At HouseBoat Production, as the role of assistant director, my main responsibilities was to supporting the director in executive the creative vision of each project to remain the production smooth and well coordinated. In pre-production phase, I was involved for breaking down script, preparing mood board, Research and Development (R&D), brainstorming the idea and theme, shot listing, location searching, and scheduling. The day of the production, I have assisted in managing the shooting floor, coordinating with director, artists, and crew to maintain the workflow efficiency. I also helped to ensure the scene continuity, and monitored the daily progress, so that the production can be kept on track.

Here is the summarize of my core duties -

- Assisted the director in executing the creative vision, and ensure the production smooth and coordinated.
- Pre-production tasks: script breakdown, mood board, R&D, shot list, scheduling.
- On-set duties: floor management, team coordination, continuity, daily progress tracking.

3.2 ABOUT INTERNSHIP

Internship is a short-term work experience that is offered by an organization to learner or fresh graduates, so that they can create a bridge between the gap of academic learning and on hand professional work, that allows the interns to achieve practical skills, industry exposure, and workplace experiences.

The Reason I Choose Internship:

- In the last four years of my University, I have attended so many seminars, workshops on filmmaking, I even had a course named “Film Study”, which lasted six months for completion. But, I never got the opportunity to apply those learnings beyond the classroom. So, I always wanted to apply classroom knowledge in a real world situation.
- To build communication skills, team work, and problem solving skills.
- Internship offers networking opportunities with professionals, specially in the field of ‘Cinema’.
- To improve employability and strengthen resumes.

3.3 MY INTERNSHIP PERIOD

There are three types of internship periods, such as -

- 6 to 12 weeks internship, for most academics.
- 3 to 6 months internship for deeper skill development or project-based roles.
- Part-time internship that can run longer if integrated with studies.

For my academic purposes, I did 8–10 weeks internship which was considered both manageable and meaningful for me.

3.4 INTERNSHIP PERIOD (TASKS AND ACTIVITIES)

1st Week (June 1 to June 7, 2025): Onboarding

Activities

In the first week at HouseBoat Productions as a fresher assistant director, I wasn't involved in any project; instead, I gained a primary understanding of the production environment. I was introduced to the core members, including the director, chief AD, production manager, producer, and line producer. This week I spent time reading some of their old project's scripts, observed team meetings, and learned how every shot could be broken down and schedules should be prepared. Then, I began assisting with some basic pre-production tasks, such as helping draft call sheets and organizing production notes, like pre-production, production, and post-production. So, in the first week, I familiarized myself with my workspace and understood the workflow, and it also allowed me to know the chain of command on set, including the duties of an assistant director, and the importance of time management. Overall, the first week was a valuable introduction, especially for me as a fresher filmmaker to the fast-paced world of film production.

Learnings

- I have learned the production workflow that helped me in a further project.
- I did take the first step to build up my network and communication skills.
- Learned basic technical exposure.

Director & Producer: Mahmudul Hasan Adnan Production House HOUSEBOAT PRODUCTIONS	Radhuni Khichuri Masala Tvc SHOOTING SCHEDULE	Shoot Date: 16 th July 2025
Weather  30° C °F Precipitation: 70% Humidity: 85% Wind: 13 km/h	Set Call Time 8:00am Roll TIME 9.00 AM	Lunch 01.30pm

SL	Location	Address	Parking	Contact
1	Chayabithi google Map Link: https://maps.google.com/maps?q=23.7902371%2C90.3054638&z=17&hl=en	Aminbazar	Chayabithi	Contact: 01810-076793

Time	Story	Zone
9.00am-01.00pm	Friend story (Balcony)	Floor 2 (Balcony)
1.00pm-01.30pm	Zone shifting / Lunch	
1:30pm-2:00pm	Husband wife Story (Morning Scene)	Floor 2
2.00pm-6.00pm	Husband wife Story Kitchen	Floor 1 (Kitchen)
6:00pm-7:30pm	Husband wife Story Dining	Floor 1 (Dining)
7:30pm-9:00pm	Friend story kitchen	Floor 1 (Kitchen)

Draft Call Sheet for Radhuni Khichuri Masala TVC

3.4 INTERNSHIP PERIOD

2nd Week (June 11 to June 17, 2025): Involved to a Project

Activities

From this week, I was involved with the Radhuni Khichuri Masala TVC at HouseBoat from the early stage of the pre-production phase. I began my journey with the creative team, wherein in the early stage we brainstormed to develop the idea and theme of the assigned project. We researched to find the context of the story. My main task was to collect data and related ads to utilize the data to create an effective storyboard that guides the director's vision and the production team. So, this week provided me hands-on exposure to how to plan a project and marked my shift from observation to active involvement.

Learnings

- How to Research and Develop (R and D) an idea to a story.
- Understand the target audience and their preferences, mainly in commercial.
- I learned how to analyze the concept from previous similar project.
- Understand how to planned for a project in early stage.



3.4 INTERNSHIP PERIOD

3rd Week (June 18 to June 24, 2025): Script Breakdown

Activities

The script is a guideline for the artists, but the screenplay is the guideline for the director's vision. After developing the story, our primary focus, including mine, was script breakdown. I have worked with the director team to analyze the story scene by scene, including identifying the location, character, props, costumes, etc. The script breakdown process taught me how a screenplay is translated into a practical shooting plan.

Learnings

- How to analyze every element in a scene.
- How to write a screenplay.
- Every detail in the script can affect the schedule, budget, and on-set logistics.

রাধুনী থিচুড়ি মশলা - থিচুড়ি মশলা চিত্রিসি: ১৫ সেকেন্ড

রাধুনী থিচুড়ি মশলা থাকলে যে কোনো সময়, যে কোনোভাবে থিচুড়ি রান্না কোনো ব্যাপার না। থিচুড়ি রান্না নিয়ে এখন কোনো চিন্তাই নেই। তাই তো থিচুড়ি খাওয়ার সিচুয়েশন এলে, নো চিন্তা-ভু থিচুড়ি।

অংশন ০১

দৃশ্য		ভায়লগ/ভয়েসওভার
শীতকালের শেষ বিকেল। মফস্বলের দোতলা বাড়িতে সদাবিবাহিত নাকিসা দুশ্চিন্তা নিয়ে বাসার ভেতর পায়চারি করছে।		
কলিংবেলের শব্দে দরজার দিকে দ্রুত ছুটে যায় নাকিসা। এটারই অপেক্ষা করছিলো যেনো। চাপা উত্তেজনা নিয়ে দরজা খোলো। দরজার ওপাশে রাজবেন্দ রেজা দাঁড়ানো।		
প্রায় ফিস ফিস করে নাকিসা জানতে চায় প্যাকেটটা এনেছে কি না। তার চোখে মুখে রাজ্যের দুশ্চিন্তা।		নাকিসা: প্যাকেটটা এনেছো?
রেজা নাকিসার উতলা ভাব দেখে মজা পায়। মুচকি হেসে ভেতরে ঢুকতে ঢুকতে বলে আরে এতো চিন্তা কীসের।		রেজা: (নাকিসার অস্থির ভাবের দিকে ইঙ্গিত করে) এতো টেনশন কেনো?
এরপর পকেট থেকে থিচুড়ি মশলার প্যাকেটটা বের করে নাকিসাকে দেয়। নাকিসার টেনশন দূর হয়। হেসে খণ্ করে প্যাকেটটা নিয়ে নেয়।		রেজা: নো চিন্তা! ভু থিচুড়ি।
দু'জনে মিলে থিচুড়ি মশলা ব্যবহার করে রান্নার প্রিপারেশন করতে থাকে।		ভয়েসওভার: রাধুনী থিচুড়ি মশলা।
এরপর জানালার পাশে সাজানো ডাইনিং টেবিলে বসে মজা করে থিচুড়ি উপভোগ করে। শেষ দুশো পাউচ, লোগো, ও পেঅফলাইন আসে।	সুপার: রাধুনী থিচুড়ি মশলা। নো চিন্তা, ভু থিচুড়ি।	ভয়েসওভার: যখনই খুশি নো চিন্তা, ভু থিচুড়ি।

Script

3.4 INTERNSHIP PERIOD

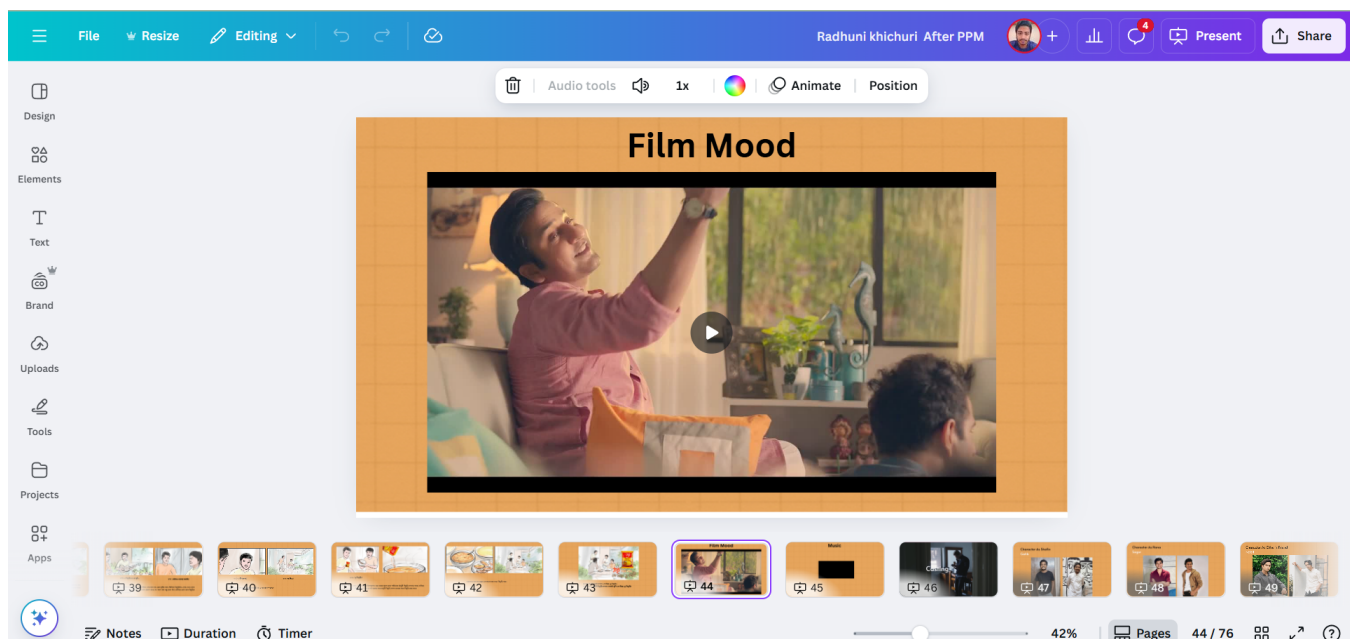
4th Week (June 25 to July 1, 2025): Contributions for Pitch-deck

Activities

After completing the script, in my fourth week I contributed to creating a pitch deck. A pitch deck is a visual roadmap for a film's developments. Logline, synopsis, mood board, film mood, color, look and feel, theme, music, art and props, casting, and music are included in a pitch deck. So, my contribution was R&D for visual references and casting. Also, I was directly involved with the talent's auditions and costume trials.

Learnings

- How a pitch deck is structured to be used in film development.
- Learned research and development (R&D) for visual references.
- How to write a logline, synopsis.
- How to grab or influence the client's perception.



One of my contribution in pitch-deck

3.4 INTERNSHIP PERIOD

5th Week (July 2 to July 8): Costume Trials

I was directly involved for costume trials.





Learnings

- Proper costumes develop the story and reflect the film's mood, period, and theme.
- Communicating between the costume designer, actors, and director helped me to understand the collaborative nature of costume planning.

3.4 INTERNSHIP PERIOD

6th Week (July 9 to July 15, 2025): Location Scouting

Activities

In this week, every day I actively participated in location scouting for our project. With the chief assistant director, we went to Uttara, Mohanagar Project, and Amin Bazar. Finally, we select Amin Bazar as the shooting location. We rented the Chayabithi shooting floor for one day.

Learnings

- Achieve hand-on location hunting experience based on visual needs.
- Location matter so that stories can fit during the shot.
- The process of how to rent a shooting spot for a production.



This is the Dining Zone



We Choose to Build Kitchen Set on This Floor

3.4 INTERNSHIP PERIOD

7th Week (July 16 to July 23, 2025): Production

Activities

Finally the day came when we dived deep into the production day, and I was fully attached to the action. As an assistant director, I worked and followed the guidelines of both the director and the chief Assistant Director on set. My responsibility was to coordinate with the actor and crew to run the production smoothly, including preparing the kitchen set. I was also in charge of managing, keeping an eye on the script, and making sure that the costume designer, make-up artist, and talents stayed in sync.

Learnings

- Achieved practical skills in set preparation, especially for a shot/scene.
- Learned about my responsibilities during production day.
- Hands-on multi tasking experience.



After preparing the kitchen set

My First Production Album



Coordinating with chief assistant director between talents



Director Mahmudul Hasan Adnan was mentoring me. On the other hand, I was helping one of our talents with the script and its dialogue during the shot.

3.4 INTERNSHIP PERIOD

8th Week (July 24 to July 30, 2025): New Project

Activities

After finishing the production of the ‘Radhuni Khichuri Masala’ TVC, I got involved with a new project. Though I wasn’t actively involved in the post-production phase of that TVC, I was always highly eager to work on a film project. Thus, this project was started under the direction of Mostafiz Mamun. However, I showed my interest in working on a film, and he involved me in this project. It is known for all of us that Mostafiz Mamun is my department’s Bhai-Brother, and he has been working at HouseBoat Productions for over two years. In this project, my first job was to break down the script and its location breakdown and character breakdown and create a visual presentation. As with my earlier project’s experiences, I completed this week’s tasks smoothly and properly. Also, I directly contributed to writing the logline and synopsis.

Learnings

- Successfully applied previous learnings to handle the new project smoothly and efficiently.
- Gain a proper knowledge about writing a catchy logline and synopsis, and its necessity.

Jolmohol Director- Mostafiz Mamun	SHOOTING DATE: 2-6 Aug 2025
Location Call 06:00am Camera Roll: 07:00 am	LUNCH 2.00-3.00pm

DAY 1					
SL	LOCATION	SC N.	SD	D/N	Time
1	বকরের বাড়ি	8	বকরের বাড়িতে জামসু	D	7.00-8.00 am
2	ফজপুর বাড়ি	10	ফজলু ও তার বউয়ের কথাপকখন	N	9.00-11.00 am
		15	ফজপুর আত্মহত্যা		
3	সুমলের বাড়ি	3	সুমল এবং তার মায়ের সাথে কথাপকখন হন	D	10.00-11.00 am
		18	সুমলের সাথে বাবা ইমরুলের কথাপকখন, মা থাকবে	D	11.00-12.00 pm
		30	সুমল মন খারাপ করে ঘরে ঢুকে বিছানায় শুয়ে পড়ে। মা এসে পাশে বসে	D	12.00-1.00 pm
	মহকমের বাড়ি	2	মহকম আশীর বাড়িতে ফজলুর দুটি আসা	D	1.00-2.00 pm
3	বকরের বাড়ি	6	বকরের বাড়িতে মহকম	D	4.00-5.00 am
		Launch Break 2.00-3.00 pm			
		17	বকরের বাড়িতে মহকম ও ইমরুল	D	5.00-6.00 pm
		14	রাত্রে বকরের বাড়ির সামনে শিটিং	N	7.00-9.00 pm
6	জয়নাবের বাড়ি	26	জয়নাবের কাছে পায়তাদারেরা	N	10.00-11.00 pm

DAY 2

Shooting Schedul

LOG LINE

“এক প্রেমিক ছেলেকে দেখতে দেখতে, হাওরের জল একদিন এক যোদ্ধাকে জন্ম দেয়; যে দাঁড়িয়ে যায় নিজের বাবার বিরুদ্ধেও।”

SYNOPSIS

হাওরের এক প্রত্যন্ত গ্রামে, যেখানে জীবন জলকে ঘিরে; সেই জলে এখন নেমে এসেছে ভয়, নিঃশ্বাস আটকে থাকা নীরবতা। প্রভাবশালী মহলদার জয়নাল মিয়া লিজ নিয়ে নিয়ন্ত্রণ করে রেখেছে গোটা জলমহল। মাছ ধরা, জাল ফেলা, এমনকি হাওরের দিকে তাকানোও যেন এখন তার অনুমতির উপর নির্ভরশীল।

এই দমন-পীড়নের মাঝে বেড়ে উঠেছে সুমন এক প্রেমিক ছেলে, যার পৃথিবী জুড়ে লতা নামের এক মেয়ে। কিন্তু জলমহলে একের পর এক সহিংসতা, নিষেধাজ্ঞায় গ্রামের জেলেদের অভাব-দুর্দশা তাকে দাঁড় করিয়ে দেয় বাস্তবের মুখোমুখি। সে প্রেমিক থেকে প্রতিরোধকারী হয়ে ওঠে।

একে একে গ্রামের মানুষ, জেলেরা, তরুণেরা জড়ো হয়। আর যখন হাওরের জলে রক্ত নামে সেই লড়াই শুধু মাছ বা জল নিয়ে নয়, সেটা হয় সম্মান, প্রতিবাদ আর ভালোবাসার জন্য। এমনকি নিজের বাবা ইমরুল, যিনি পাহারাদারদের প্রধান, তার সামনে বুক পেতে দাঁড়ায় সুমন।

Logline and Synopsis

3.4 INTERNSHIP PERIOD

9th Week (July 31 to August 6, 2025): Second Production

Activities

In this week, until the production day, my job was to communicate with all the artists, finalizing the shooting schedule, props, and costume preparations to ensure that all is aligned with the timeline. On production day, I closely assist the director both on set and out of set. My responsibilities were to prepare every set and prop and communicate with the artists and keep them ready so that we could finish the day on time. I also maintain the continuity log. I have worked on this project as a chief assistant director. As a chief assistant director, to work on this project I could have failed if I had not had the experience from my earlier project.

Learnings

- Learned continuity log in a practical way.
- Filmmaking is not nearly as easy as we enjoy it on a big screen. So, from this production I understood that I have to be more detailed-oriented and adaptable to handling the unexpected situations.



Coordinating with the sound team to ensure every dialogues were delivered clearly without any background noise or technical issues.



I closely assisted the director on the spot.

3.4 INTERNSHIP PERIOD

10th Week (August 7 to August 13, 2025): Post Production

Activities

In post production phase -

- I was directly involved to make a movie poster for marketing purposes or social media campaign.
- Collaborate with news media.
- I made a visual glimpse by using video editing software premiere pro.

Learnings

- Marketing Strategy for film promotion.
- Basic graphic design.
- Basic video editing and sound mixing.



‘Jolmohol’ short film poster, designed by Farhan Israk Tarafder.

3.5 MY INTERACTIONS

In filmmaking or TVC, interactions refer to the engagement or the collaborations between the different teams. However, I was involved and maintained the regular interaction, and we worked by collaborating with each other. For example, interacting with actors regarding their call times, rehearsal calls, etc., Was also a core part for me as an assistant director. I also did the synchronization with camera, sound, and makeup to maintain the quality of different departments.



Discussion moments with Directors and DOP

3.6 COMPETENCIES

Here are some of the most significant insights I obtained:

1. Technical Skills

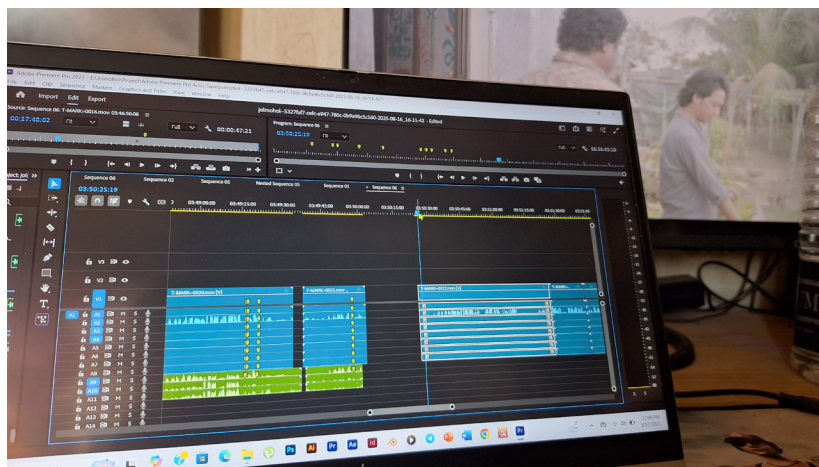
- The script breakdown such as scenes, location and character analyzing, shooting checklist generation, location recce, and production planning.
- A fundamental understanding of collaborating with camera, sound, and lighting teams.
- Practical expertise in costume evaluations and props handling.

2. Soft Skills

- **Time management:** I had to take a lot of responsibility at the same time. Multiple responsibilities including script oversight, costume check, make-up timing as well as maintaining the cast members prepared, all had to get done during the scheduled time. It has significantly improved my time management skills, which will be utilized efficiently in every aspect of production leadership position in the future.
- Communication abilities (particularly working with actors and teams)
- Ability to solve problems and thrive under pressure.

3. Leadership

- Opportunities for leadership, especially task handling during pre-production and production.
- Expertise in performing duties in a team environment while maintaining compassionate and professional behavior.
- There is a saying, Director is a dictator”. But through this internship, I learned that director is a leader. So, I earned the leadership skill and direction skills.



Learned basic sound mixing and video editing during the post production.

3.7 CHALLENGES AND RESOLUTIONS

CHALLENGES

The biggest obstacle during the production is the weather. Since our shooting spot was in haor, the weather would change drastically. Sometimes it was very hot, sometimes it rained. And when it started raining, our shooting schedule would get delayed, or the shoot had to be stopped for some time. As a result, some days we had arranged the shooting schedule, thus we failed to shoot on time. If it started raining, especially at night, we would be forced to pack up and head back to the hotel. Because, according to the locals, there was a possibility of getting caught by the robbers at night. An unknown place, so it was a matter of reaching the hotel on time. And I have had a lot of other problems. Where we shot, the village was completely in the middle of the beel; there was only water and water around the village.

There was no electricity there. Since we were shooting on an island, we couldn't get everything we wanted, especially paper and pen. There was not a single photocopy shop with any stationery in the vicinity of the hotel where we were staying. As a result, I had to speed up the scenes. That was a big challenge for me. Because continuity was a very important factor for the scenes to be maintained. Sometimes there was a conflict between the artist and the make-up team or the sound team, which had a negative effect on the production.

The biggest challenge in such a remote area was to provide clean water. It was quite challenging to manage everything and finish the day's shoot, keeping the set ready and managing the boat as well as the war scene in a scene where it was very challenging to collect various local weapons as props. Sometimes it was challenging for us to shoot the shingles on the banks of the haor because, on the one hand, it was raining, and on the other hand, the haor was raging like the sea due to the strong wind.

However, the first few weeks of my internship were quite challenging. Because I didn't know how to do that. There was also a communication gap with others. However, although the advertising work did not face many challenges, the film industry faced difficult problems, and at the same time, I tried my best to solve the problems on my own.

RESOLUTIONS

- First, I used my phone's camera to maintain the continuity log sheet. As soon as a scene is over, I take pictures of each character so that it is easy to understand what the costumes, props, etc. were or what the continuity is or will be for that same scene next.
- One of the challenges was the weather. So I, as a chief assistant director, through direct communication with the director, we decided to use the rain for our scenes so that the scene become more moody, especially in the song we adopted this technique.
- Since there was a fear of dacoits in Howrah, we finished the shoot in broad daylight. In that case, we have given priority to important scenes. But on the days when there was more pressure, we need to finish up our shoot at ten to twelve o'clock at night. In this case, I collaborate with the locals and we took help from them, They took us a long way by boat.
- We rented a large generator for a few days to arrange electricity.
- If there is a problem between the crew members, I have tried my best to mediate professionally by keeping a cool head there. So that there is no negative impact on the production.
- As the locals were very helpful, I put them to various tasks, such as managing the boat, collecting props, etc.; They also cooperated very well.
- I took the advice from directors Mahmudul Hasan Adnan and Mostafiz Mamun to bridge my own communication gap with the members.

3.8 THE MILESTONE

My aim in life is to be a filmmaker. So, this internship was more rewarding but also challenging for me. I have finally applied the knowledge of the classroom in real life, which will remain one of the greatest milestones of my educational life. Especially as an assistant director, I have worked on different aspects of the entire process of filmmaking, from pre-production to post-production.

There will be unexpected problems in any work. It is the responsibility of an assistant director to manage them. The ten-week internship has taught me to cope with challenging experiences, as well as sharpen my ability to solve a problem and adapt calmly. This journey has made me more confident, more disciplined, and more professional, which is very important to succeed in this sector.

So far I have enjoyed the film on screen; this time I got hands-on experience. That's what I wanted. I want to make my own mark or contribution to film-making. That's going to be my next milestone.

Finally, this experience changed my perspective on the film. I may not have acquired most of the skills required to make a film, but I must equip myself for future work.



CHAPTER FOUR: FUTURE PROSPECTS

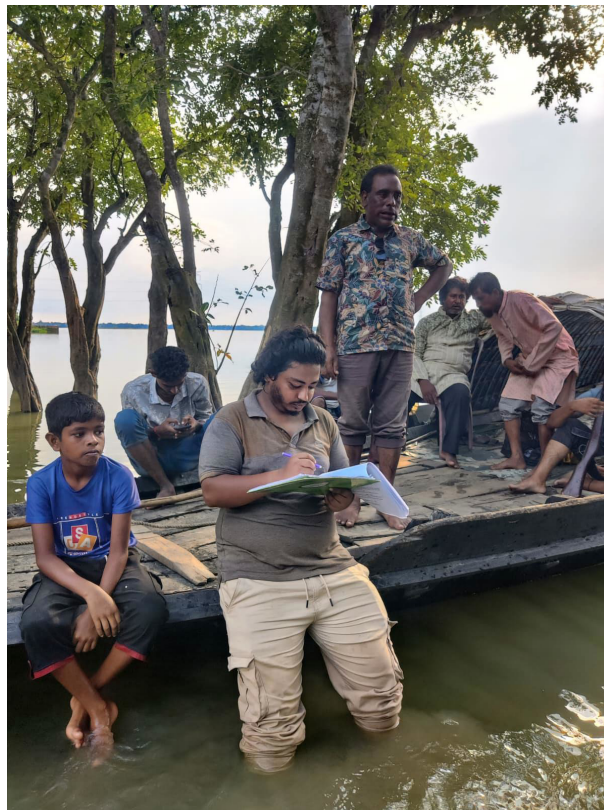
4 FUTURE PROSPECTS

My internship on advertising and film has given me the valuable insights into the film industry and also helped me to visualize numerous career potentials. Working closely with experts, I discovered the practical demands of filmmaking, advertising, storytelling, and project managing. These experiences have formed my future goals and made clear the direction that I want to hunt.

Based on my learning and experience, I can see the scenarios in various roles such as assistant director, script supervisor, production manager, or even pacing into creative roles like writer or director in the long term. The skills that I established, like teamwork, time management, problem-solving, and communication skills, are transferable and crucial across the whole media industry.

Additionally, this internship has allowed me to build the network with professional filmmakers that unlocked doors to freelance opportunities, assistantships, or even studio-based positions. Now I am so confident that I can explore both film and TVC in the industry.

So, this internship was not only a learning experience for me but also the beginning of a professional career in the film or advertising industry.



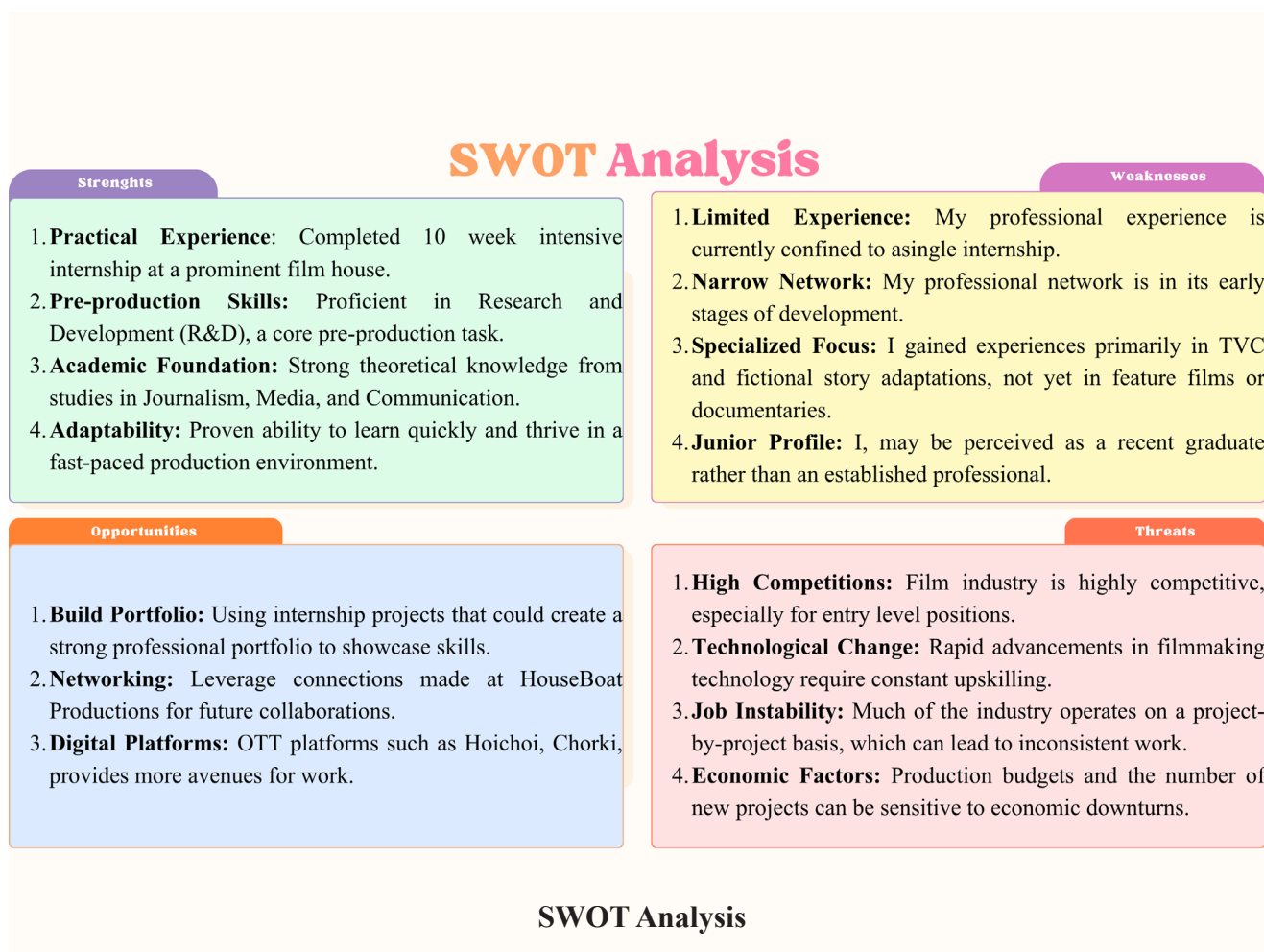
***CHAPTER FIVE:
CONCLUSION***

5 CONCLUSION

Although the internship is a final chapter in my student life, it will remain an important milestone in my life. The hands-on experience has given me a more profound understanding of the world of film and media, just as it has helped me in real life.

Facing difficult challenges during the course of the internship has made me more mature. At the same time, learning to work from experienced people and being able to work in films or commercials has made my 10-week journey more meaningful. From script breakdown to set preparation, every responsible step has instilled confidence in me as if I am a budding filmmaker myself. However, it not only strengthened my skills but also set my life goals.

Finally, this experience has enriched my spirit. I need to learn more; I need to have the desire to learn so that every path to contribute becomes easier. My internship is basically to discover what the next step of my professional life will be or should be. It's just the beginning for me. I welcome myself to the film world; I'll see you again in five years.



Recommendations for the HouseBoat Productions

- The decoration of their office can be decorated more beautifully.
- Team member can be recruited.
- Along with the production of advertisements, equal importance should be given to the production of more films.

***CHAPTER SIX:
APPENDICES AND REFERENCES***

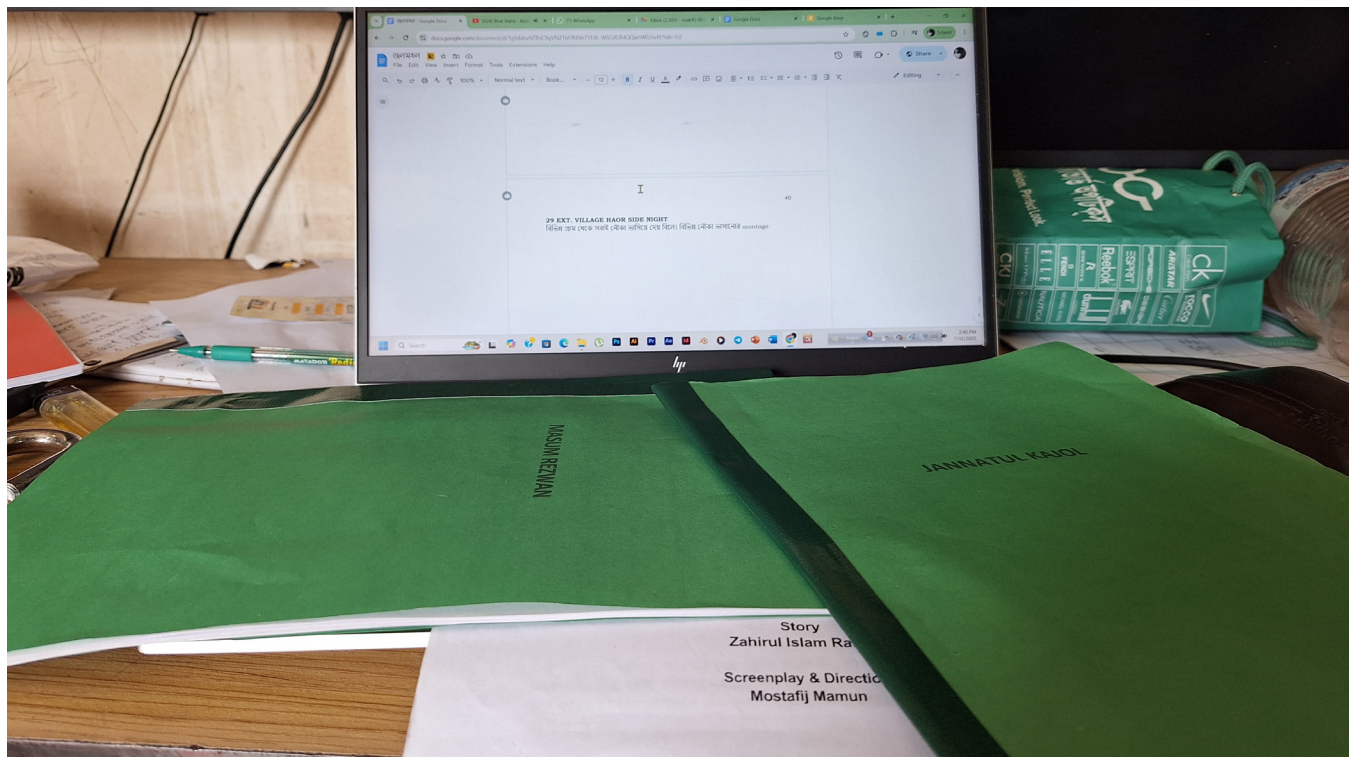
5 APPENDIX

References

Official Website: <https://www.houseboatbd.com/>

Facebook: <https://www.facebook.com/houseboatproductions13>

YouTube: www.youtube.com/@houseboatproductions13





Selfie with the director and actors..



After completing the kitchen set, a selfie with Obaidullah Al Galib, actor.



During the final preparations of the kitchen set.



With our main actors Masum Rezwan and Jannatul Ferdous Kazol, during the collaboration about the dialogues and their acts.



As an assistant director, I was responsible to interact with actors regarding their call times and rehearsal.



I closely assisted the director.



During the shooting, I had to attend standby on the set.



I had the software access to assist and evaluate the scene by collaborating with director.



Production day.



This is the first production where I worked as an assistant director.



I took this photo to maintaining the continuity of the scene



Another discussion moment with the director.



I was responsible to choose the costume for a scene.



I was also responsible to collect the crabs.



In the set we had a discussion about the next scene.



I was checking the sound in the background.



As an assistant director, my job was to check the sound during takes.



Moment with director and actors after the take.



FILM IS A ARC ITSELF.

212-24-758

by Farhan Israk Tarafder

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